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(JOSEFFY)

BOOK NINE
PRELUDES

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Vol. 34

FRÉDÉRIC CHOPIN
COMPLETE WORKS
FOR THE PIANOFORTE

BOOK NINE
PRELUDES

Newly Edited, Revised and Fingered
by

RAFAEL JOSEFFY

With a Prefatory Note by
JAMES HUNEKER

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THE PRELUDES

I

THE Preludes bear the opus number 28 and are dedicated to J. C. Kessler, a well-known composer of piano studies during Chopin's time. But it is only the German edition that bears his name, the French and English editions being inscribed by Chopin "à son ami Pleyel." As Pleyel advanced the pianist 2,000 francs for these compositions he had the right to say: "These are my Preludes." Niecks is authority for the remark of Chopin: "I sold the Preludes to Pleyel because he liked them." This was in 1838, when Chopin's health demanded a change of climate; he wished to go to Majorca with George Sand and her children, and had applied for money to the piano-maker and publisher, Camille Pleyel of Paris. He received but five hundred francs in advance, the balance being paid on delivery of the manuscript. The Preludes were published in 1839, yet there is internal evidence that proves most of them had been composed before the trip to the Balearic Islands. This fact may upset the pretty legend of music-making at the monastery of Valdemoso. Have we not all read with sweet credulity the eloquent pages by George Sand in which is described the storm that overtook the novelist and her son Maurice! After terrible trials, dangers, delays, they reached home and found Chopin at the piano. Uttering a cry he arose and stared at the storm-beaten pair. "Ah! I knew well that you were dead!" It was the sixth Prelude, the one in B minor, that he played, and dreaming, as Sand writes, "that he saw himself drowned in a lake; heavy, cold drops of water fell at regular intervals on his breast; and when I called attention to those drops of water which were actually falling on the roof, he denied having heard them. He was even vexed at what I translated by the term 'imitative harmony.' He protested with all his might, and he was right, against the puerility of these imitations for the ear. His genius was full of mysterious harmonies of nature."

Yet this Prelude was composed previous to the Majorcan episode. "The Preludes," says Niecks, "consist, to a great extent at least, of pickings from the composer's portfolios, of pieces, sketches and memoranda written at various times and kept to be utilized when occasion might offer." Gutmann, a pupil who nursed Chopin to the end, declared the Preludes to have been composed before he went away with Madame Sand, and to Niecks personally Gutmann maintained that he copied all

of them. Niecks, however, does not altogether credit him, as there are letters in which several of the Preludes are mentioned as being sent to Paris; so he reaches the conclusion that "Chopin's labors at Majorca on the Preludes were confined to selecting, filing and polishing." This seems a sensible solution. Robert Schumann wrote of these Preludes: "I must signalize them as most remarkable. I confess I expected something quite different, carried out in the grand style of his Studies. It is almost the contrary here; these are sketches, the beginning of studies, or, if you will, ruins, eagle's feathers, all strangely intermingled. But in every piece we find in his own hand—'Frédéric Chopin wrote it.' One recognizes him in his pauses, in his impetuous respiration. He is the boldest, the proudest, poet-soul of his time. To be sure, the book also contains some morbid, feverish, repellent traits, but let every one look in it for something that will enchant him. Philistines, however, must keep away."

It was in these Preludes that Ignaz Moscheles first comprehended Chopin and his methods of execution. The German pianist had found his music harsh and dilettantish in modulation, but Chopin's original performance—"he glides lightly over the keys in a fairy-like way with his delicate fingers"—quite reconciled the elder man to this strange music. To Liszt the Preludes are too modestly named, but he dwells too much on Chopin's "marked irritability and exhaustion." Liszt, as usual, erred on the side of sentimentality. Chopin, essentially a man of moods, like many great poets, cannot always be pinned down to any particular period. Several of the Preludes are morbid, as is some of his early music, while just before his death he seems quite gay. "The Preludes follow out no technical idea, are free creations on a small basis and exhibit the musician in all his versatility . . . much is embryonic . . . Often it is as though they were small falling-stars dissolved into tones as they fall." Thus Louis Ehler. Jean Kleczynski thinks that "people have gone too far in seeking in the Preludes for traces of the misanthropy and weariness of life to which he was a prey during his sojourn in Majorca," and asks if the D minor, the last Prelude of the series, is not strong and energetic, "concluding as it does with three cannon-shots." The truth is, Niecks is right. Mr. Henry James, always an admirer of Madame

Sand, and a friend, admits her utter unreliability; therefore we may consider that her evidence, while romantic, is by no means unimpeachable. So the case stands: Chopin may have written a few of the Preludes at Majorca, filed at them, finished them, but the majority were in his portfolio by 1837 and

1838. Opus 45, a separate Prelude, in C sharp minor, was published December, 1841. It was composed at Nohant, in August of that year, and was dedicated to Mme. la Princesse Elisabeth Czernicheff, whose name, as Chopin confessed in a letter, he did not know how to spell.

II

The first Prelude has all the characteristics of an impromptu. We know the Bach Preludes, which grew out of a free improvisation to be the collection of dance-forms called a Suite, and the Preludes which precede his fugues. In the latter Bach sometimes exhibits the objectivity of the study or toccata, and often wears his heart in full view. Chopin's Preludes—the only preludes to be compared with Bach's—are personal and intimate. This first one is not Bach-ian, yet it could have been written by no one but a devout Bach student. The pulsating, agitated quality of the piece is modern, so is the changeful modulation. It is a composition that rises to no dramatic heights, but is vital and full of questioning. Desperate, and exasperating to the nerves, is the second Prelude in A minor. It is an asymmetrical tune. Chopin seldom wrote ugly music, but is this not, if not exactly ugly, at least despairing, grotesque, even discordant? It suggests in its sluggish, snake-like progression the deepest depression. The tonality is vague, beginning in E minor. Chopin's method of parallelism is clear. A small figure is repeated in descending keys until hopeless gloom and melancholy are attained in the closing chords. Here are all of Chopin's morbid, antipathetic characteristics. Aversion to life, self-induced hypnosis, and emotional atrophy are present. That the Preludes are a sheaf of moods loosely held together by the rather vague title is demonstrated by the third in G. The rippling, rain-like figure assigned to the left hand is in the nature of a study; the melody is delicate, Gallic in spirit. A true salon piece, yet this Prelude escapes artificiality. It is in mood the precise antithesis to the previous one. Gay and graceful, the G major Prelude is a fair reflex of Chopin's sensitive and naturally buoyant nature. It requires a light hand and nimble fingers. The melodic idea calls for no special comment.

Niecks truthfully names the fourth Prelude in E minor "a little poem, the exquisitely sweet, languid pensiveness of which defies description. The composer seems to be absorbed in the narrow sphere of his ego, from which the wide, noisy world is for the time shut out." For Karazowski it is a "real gem, and alone would immortalize the name of Chopin as a poet." It may have been this that impelled Rubinstein to assert that the Preludes were the pearls of the Chopin works. This tiny Prelude contains wonderful music. The grave reiteration of the theme could have suggested to

Peter Cornelius his song "Ein Ton." Chopin expands a melodic unit and one singularly pathetic. The whole is like some canvas of Rembrandt—Rembrandt who first dramatized the shadow in which a single motive is powerfully handled; some sombre effect of echoing in the profound of a Dutch interior, all gold and gloom. For background Chopin has substituted his soul; no one in art but Bach or Rembrandt could paint as Chopin did in this composition. Its despair has the antique flavor, and there are breadth, nobility and proud submission quite free from the tortured complaints of the second Prelude. The picture is small, but the subject looms large in meanings. The fifth Prelude in D is Chopin at his happiest. Its arabesque pattern conveys a charming content; and there is a dewy freshness, a joy in life, that puts to flight the morbid tittle-tattle about Chopin's sickly soul. The few bars of this Prelude reveal musicianship of the highest order. The harmonic scheme is intricate; Chopin spinning his finest, his most iridescent web. The next Prelude in B minor is doleful and pessimistic. As George Sand said: "It precipitates the soul into a frightful depression." With the Prelude in D flat it is the most frequently played and often meaninglessly. Classic is its pure contour, its repression of feeling. The echo effect is skillfully managed, monotony artfully avoided. (The duality of the voices should be clearly indicated.) The plaintive, mazurka-like seventh Prelude in A is a mere silhouette of the natural dance; yet in its few measures is compressed all Mazovia. In some editions there is a variant in the fourth bar from the last, a G sharp instead of an F sharp. It is a more piquant climax, perhaps not an admissible one to the Chopin purist. In the F sharp minor Prelude, No. 8, Chopin gives a taste of his best manner. For Niecks the piece is jerky and agitated, and doubtless suggests a mental condition bordering on anxiety; but if frenzy there is, it is kept well in check by the exemplary taste of the composer. The sadness is rather elegiac and less poignant than in the E minor Prelude. On the second page harmonic heights are reached, while the ingenuity of the figure and avoidance of rhythmic monotone are evidences of Chopin's sense of the decorative. It is a masterly Prelude.

There is a measure of grave content in the E major Prelude, the ninth. It is rather gnomic and contains hints of both Beethoven—and Brahms. It has an ethical quality, but that may be suggested

by its churchly color and rhythm. The C sharp minor Prelude, No. 10, must be the "ruins and eagle's feathers" of Schumann's criticism. There is a flash of steel-gray, deepening into black, and then the vision vanishes as though some huge bird had plunged down through the blazing sunlight, leaving a color-echo in the void. Or, to be less figurative, this Prelude is a study in arpeggio, with interspersed double-notes, and is too brief to make more than a vivid impression. Number 11, in B, is all too short. It is vivacious, sweet and cleverly constructed. Another gleam of Chopin sunshine. Stormclouds gather in the G sharp minor, the twelfth Prelude, and in its driving *presto* we feel the passionate clench of the composer's hand. He is convulsed with woe, but the intellectual grip, the self-command, are never lost in these two pages of almost perfect writing. The figuration is admirable, and there is a well-defined technical problem. Disputed territory is here; the various editors do not agree about the eleventh and twelfth bars from

the last. According to Breitkopf & Härtel, the bass octaves are both times in E. Mikuli gives G sharp the first time, instead of E; Klindworth G sharp the second time, Riemann E, and Kullak the same. In the thirteenth, the F sharp major Prelude, there is atmosphere, pure and peaceful. The composer has found mental rest. Exquisitely poised are his pinions for flight, and in the *più lento* he wheels majestically above in the blue; the return to earth is the signal for some strange modulatory tactics. It is an impressive close.

The fourteenth Prelude, E flat minor, with its heavy, sullen-arched triplets, recalls the last movement of the B flat minor Sonata; but there is less interrogation in this Prelude, less sophistication, and the heat of conflict is over it all. The pulse-beat of the composer increases, and with ill-stifled rage he rushes into battle. There is not a break in the turmoil until the beginning of the fifteenth, the familiar Prelude in the pleasant key of D flat major.

III

This one must be George Sand's: "Some of them create such vivid impressions that the shades of dead monks seem to rise and pass before the hearer in solemn and gloomy funereal pomp." The work needs no programme. Its serene beginning, lugubrious interlude, with the dominant-pedal never ceasing, a *basso ostinato*, lends color to Kleczynski's contention that the sixth Prelude in B minor is a mere sketch of the idea fully elaborated in No. 15. To Niecks, "the C sharp minor portion affects one as if in an oppressive dream: The reëtrance of the opening D flat, which dispels the dreadful nightmare, comes upon one with the smiling freshness of dear, familiar nature." This Prelude wears a nocturnal character. Like the C sharp minor Study in opus 25, it has become slightly banal from repetition; but its beauty, balance and formal chastity there is no disputing. Its architecture is at once Greek and Gothic. The sixteenth Prelude in the relative key of B flat minor is the boldest of the set. Its scale figures—seldom employed by Chopin—boil and glitter, the thematic thread never altogether submerged. Fascinating, full of perilous acclivities and sudden, treacherous descents, this most brilliant of Preludes is Chopin in riotous spirits. He plays with the keyboard. It is an avalanche. Anon a cascade. Then a swift stream, which finally, after mounting to the skies, falls away into an abyss. Full of caprice, imaginative life and stormy dynamics, this Prelude is the darling of the virtuoso. Its pregnant introduction is like a madly jutting rock from which the eagle spirit of the composer precipitates itself. The seventeenth Prelude Niecks finds Mendelssohnian. It is suave, sweet, well-developed, nevertheless Chopin to the core. Its harmonic life is rich and novel. The mood is one

of tranquillity. The soul loses itself in autumnal reverie while there is yet splendor on earth and in the skies. Full of tonal contrasts, this highly finished composition is grateful to the touch. The eleven booming A flats on the last page have become celebrated. The fiery recitatives of Prelude No. 18, in F minor, are a glimpse of Chopin, muscular, not hectic. In the various editions you will find three different groupings of the cadenzas. This Prelude is dramatic almost to an operative degree; sonorous, rather grandiloquent, it is a study in declamation, akin to the declamation of the slow movement in the F minor Concerto. What music is in the nineteenth Prelude in E flat! Its widely dispersed harmonies, its murmuring grace and June-like beauty, are they not the Chopin we best love? He is ever the necromancer, ever evoking phantoms. With its whirring melody and furtive caprice this particular shape is an alluring one. And difficult to interpret with its plangent lyric freedom.

Number 20, in C minor, holds within its bars the sorrow of a nation. Without doubt it is a sketch for a funeral march, and of it George Sand must have been thinking when she wrote that one Prelude of Chopin contains more music than all the trumpetings of Meyerbeer. Of exceeding loveliness is the B flat major Prelude, No. 21. In content and workmanship it is superior to many of the Nocturnes; in feeling and structure it may be said to belong to that form. The melody is enchanting. It arrests one in ecstasy. A period of contemplation sets in and the awakening is almost painful. Chopin, adopting the relative minor key as a pendant to the picture in B flat, thrills the nerves by a bold dissonance in the succeeding Prelude, No. 22. Again, concise paragraphs filled with the smoke

of revolt and conflict. The impetuosity of this largely moulded piece in G minor, its daring harmonies—read the seventeenth and eighteenth bars—and sharply-cut dramatic profile make it a worthy companion to the F minor Prelude. Technically considered, it serves as an octave study for the left hand. In the next Prelude, No. 23, in F, Chopin attempted a most audacious feat in harmony (or is it a happy misprint?). An E flat in the bass of the third group of sixteenths leaves the entire composition enigmatically floating in thin air. It deliciously colors the close, evoking a sense of anticipation and suspense; it must have pressed hard on Philistine ears. This Prelude is fashioned from the most volatile stuff. Aerial, imponderable, and like a sun-shot spider-web oscillating in the breeze of summer, its hues change at every puff of air. It is in extended harmonies and must be spiritually interpreted. We have now reached the last Prelude of opus 28. In D minor, it is sonorously tragic, troubled by fevered visions, and capricious, irregular, yet massive in design. It must be placed among Chopin's greater works. The bass requires an unusual span and the thumb of the right hand may eke out the weakness of the left in the case of a small stretch. Like the vast reverberation of monster waves on the implacable coast of a remote world is this Prelude. Despite its fatalistic ring it is not dispiriting. Its issues are more impersonal, more elemental than the other Preludes. It is a veritable *Appassionata*, but its theme is cosmical and no longer behind the closed doors of Chopin's soul. The three tones at the close seem like the final clangor of overthrown reason. After the subjects reappear in C minor there is a shift to D flat; and for a moment a point of repose is achieved; but this rest is elusive. The theme comes back to the tonic and in octaves, and the tension is greater. Then the accumulated passion dissolves in a fierce gust of double chromatic

thirds and octaves and breathless arpeggios. In its pride and scorn this powerful Prelude is at times repellent, but in it I discern no vestige of hysteria. It is as strong, as human, as Beethoven.

The separate Prelude, opus 45, begins with an idea which sounds like Mendelssohn's "Regret" in one of his Songs without Words; but at the thirteenth bar of the Prelude we are landed in the atmosphere of Brahms, the Brahms of the second period, the bitter-sweet lingering, the spiritual reverie in which the music is gently propelled as in a dream. There are the widely extended basses, the shifting harmonic hues, even the bars seem built on Brahmsian lines. Chopin anticipating Brahms is in the nature of a delicate, ironical jest. Of course Brahms owes Chopin little or nothing after his own early E flat minor Scherzo; to Schumann he is more genuinely indebted. The moods of this Prelude are elusive; recondite it is, and not music for the multitude.

Niecks does not think that Chopin created a new type in the Preludes. "They are too unlike each other in form and character," he wrote. Yet, notwithstanding the fleeting, evanescent moods there is a certain unity of feeling and contrasted tonalities, the grouping done in approved Bach-ian order. As if wishing to exhibit his genius in perspective he carved these cameos with exceeding fineness. In a few of them the idea overflows the form; but the majority are exquisite examples of manner and matter, a true blending of voice and vision. Even in the microscopic ones the tracery, like the spirals in exotic sea-shells, is measured. Much in miniature are these sculptured Preludes of the Polish poet.

James Huneker

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*Q. d. **

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*Q. d. **

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*Q. d. **

PRELUDES

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No. 1

Agitato

1. *mf*

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

stretto

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

ff

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

p *rit.* *pp*

Red. * Red. * Red. * Red. * Red. * Red. *

Prélude

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F. Chopin. Op. 28, No. 2

Lento

2. *p* *mf*

dimin. *p* *slentando*

riten. *sostenuto* *p*

Rec. *

Prélude

5

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F. Chopin. Op. 28, No. 3

Vivace

pleggiamente

3.

*)

1 2 3 5 1 3 1 3 1 2

3 1 5 2 4 5 1 2 3 1

4 1 2 3 5 1 4 1 3 2 1

1 3 2 3 5 1 3 2 1 2

5 2 4 5 1 2 3 1 2 3 4 1

*) Carl Tausig, who had a marked preference for a stretchedout position of the fingers, used the following fingering:

25454

5 3 2 1 2 3 5 1 2 3 1 2 3 2 1 3 5 3 2 1 2 3 5 1 2 3 4 1 3 2 1 3 5 3 2 1 2 3 5 1 2 3 4 1 3 2 1 3

etc.

etc.

etc.

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First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand plays a continuous eighth-note accompaniment.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment.

Embellishment

7

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Prélude

Key of E minor Relative G

F. Chopin. Op. 28, No. 4

Largo

espressivo

4. *p*

Prélude

F. Chopin. Op. 28, No. 5

Allegro molto

5. *p*

cresc.

dim.

poco rit.

f

cresc.

dim.

f

p

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Prélude

F. Chopin. Op. 28, No. 6

6. *Lento assai* F. Chopin. Op. 28, No. 6

p sotto voce

p

sostenuto

sostenuto

ppp

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Prélude

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F. Chopin. Op. 28, No. 7

Andantino

7. *p dolce*

Red. * Red. * Red. * Red. *

Klindworth

Prélude

F. Chopin. Op. 28, No. 8

Molto agitato

8. *p*

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

*) Various modes of practising:

r. h. a.) *b) legato* *c.)* *etc.* *etc.* *etc.*

l. h. a.) *b.)* *etc.* *etc.*

legato *etc.* *etc.*

This page contains four systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first system begins with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic. The third system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The fourth system continues the piece. The bass line in each system is marked with 'Ped.' and an asterisk, indicating pedaling. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The page number '11' is in the top right corner.

p

f

p *cresc.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

La * La * La * La * La * La * La *

ff

La * La * La * La * La * La * La *

p

La * La * La * La * La * La * La *

molto agitato e stretto

p

cresc.

La * La * La * La * La * La * La *

ff

La * La * La * La * La * La * La *

*)

più dim.

mf

dim.

p

poco cresc.

pp

lento

25454 Klindworth

F Chopin. Op. 28, No.9

Largo

9. *Largo*

f 3

f 4 5 5 5 5

p *cresc.*

ff *decresc.* *p*

cresc. *riten.* *ff*

25454

* Scholz:

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Prélude

Allegro molto

F. Chopin. Op. 28, No. 10

10.

p *leggero*

The musical score is presented in five systems, each containing a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegro molto'. The first system begins with a piano (*p*) and 'leggero' marking. The score is heavily annotated with fingerings (numbers 1-5) and slurs. There are several trills (tr) and grace notes. The piece ends with a final cadence in the fifth system. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

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Prélude

F. Chopin. Op. 28, No. 11

Vivace

11.

p legato

The musical score is presented in five systems, each containing a treble and bass staff. The key signature is D major (two sharps). The time signature is 6/8. The tempo is marked 'Vivace'. The first system begins with a treble staff containing a slur over a series of eighth notes, with a '3' above it. The bass staff is empty. The second system continues the melody in the treble staff, with a 'p' dynamic marking. The third system features a 'mf' dynamic marking and includes a '35' measure number. The fourth system is marked 'f' and continues the melodic development. The fifth system concludes the piece with a final 'f' dynamic marking and a double bar line. The score is annotated with numerous fingerings (1-5) and slurs throughout both staves. The number '11.' is printed to the left of the first system.

Prélude

F. Chopin. Op. 28, No. 12

Presto

12.

f *cresc.*

f *f*

Musical score for piano, featuring six systems of staves. The notation includes various dynamics, articulation, and fingerings.

System 1: *ff* (fortissimo). Dynamics: *ff*.

System 2: *p* (piano). Dynamics: *p*.

System 3: *p* (piano), *cresc.* (crescendo), *più f* (pianissimo). Dynamics: *p*, *cresc.*, *più f*.

System 4: *ff* (fortissimo). Dynamics: *ff*.

System 5: *poco rit.* (poco ritardando), *a tempo* (al tempo). Dynamics: *poco rit.*, *a tempo*.

System 6: *cresc.* (crescendo). Dynamics: *cresc.*.

The score includes various musical notations such as notes, rests, slurs, and fingerings. The key signature is three sharps (F#, C#, G#).

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with triplets and sixteenth notes. Bass staff contains a harmonic accompaniment with chords and single notes. Dynamic markings include *Red.* and *f*. Fingering numbers are present above many notes.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with triplets. Bass staff has a more active accompaniment with eighth notes. Fingering numbers are present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a fermata. Bass staff features a complex accompaniment with triplets and sixteenth notes. Fingering numbers are present.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with triplets. Bass staff has a harmonic accompaniment with chords and single notes. Fingering numbers are present.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with triplets. Bass staff has a harmonic accompaniment. Dynamic markings include *poco riten.* and *p*. Fingering numbers are present.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with triplets. Bass staff has a harmonic accompaniment. Dynamic markings include *dim.* and *ff*. Fingering numbers are present.

Prélude

F. Chopin. Op. 28, No. 13

[illegible]

Più lento

*p sosten.**poco cresc.*Tempo I^o*p**lento*

Prélude

Allegro

F. Chopin. Op. 28, No. 14

14. *pesante*
p legato

ff

dim.

dim.

pp

Sostenuto

15.

p

sotto voce

cresc.

[illegible]

Musical score for "The Merry Widow" by Franz Lehár, Act II, "The Dance of the Cuckoo." The score is for piano and voice. The piano part features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The voice part consists of a single melodic line. The score is written in G major (one sharp) and 2/4 time. The piano part includes various musical notations such as triplets, sixteenth notes, and dynamic markings like "ff" (fortissimo). The voice part includes lyrics in both English and German. The score is divided into measures by vertical bar lines, and the piano part is marked with fingerings and breath marks.

Lied.

dimin.

p3

cresc.

[illegible]

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is in 3/4 time and G major. It begins with a piano introduction marked 'fz dimin.' and 'p'. The introduction features a series of chords in the right hand and single notes in the left hand. The waltz section follows, marked 'p' and 'fz'. The waltz is in 3/4 time and features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings. The score is written for piano and includes a variety of musical notations, including triplets, sixteenth notes, and dynamic markings. The piano introduction is marked 'fz dimin.' and 'p'. The waltz section is marked 'p' and 'fz'. The score includes a variety of musical notations, including triplets, sixteenth notes, and dynamic markings.

The musical score is for a piano introduction and a waltz section. The introduction is in 3/4 time, key of A major, and features a piano (p) dynamic. The waltz section is in 3/4 time, key of A major, and features a piano (p) dynamic. The score includes fingerings, dynamics, and articulation marks.

[illegible][illegible][illegible]

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No. 16

Presto con fuoco

16.

The musical score is presented in five systems, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is 'Presto con fuoco'. The score is densely written with many fingerings and slurs. Below the bass staff of each system, there are markings: 'Ped.' followed by an asterisk, and some systems have additional markings like '5' or '4' below the pedal indication. The piece features rapid sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature is three flats (B-flat, E-flat, A-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The piece is marked 'Allegretto' and 'Cresc.' (Crescendo). The score includes fingerings (1, 2, 3, 4) and breath marks (indicated by a star symbol). The piece ends with a double bar line and the number 27.

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble staff with a complex melody and a bass staff with a simple accompaniment. The melody is marked with fingerings (1, 3, 5, 2, 2, 3, 4, 1, 3, 4, 1, 4, 3) and includes a trill. The bass staff has a few notes and rests. The second system continues the melody in the treble staff and the accompaniment in the bass staff. The melody is marked with a forte (ff) dynamic and includes a trill. The bass staff has a few notes and rests. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The melody consists of a series of eighth and sixteenth notes, with some triplets. The bass staff features a simple harmonic accompaniment with eighth and sixteenth notes. The score includes a repeat sign and a first ending. The lyrics "The Rose Tree" are written below the bass staff, with asterisks marking the beginning of each line of the melody.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The title at the top is 'The Merry Widow' in a decorative font, followed by 'Act II' and 'The Dance of the Cuckoo.' The score is for piano and voice. The piano part is written on a grand staff with a treble and bass clef. The right hand has a complex, fast melody with many slurs and ties. The left hand has a more rhythmic accompaniment with slurs and ties. The voice part is a single line with lyrics in German. The score is marked with 'ff' (fortissimo) and includes various musical notations such as slurs, ties, and dynamic markings. The page number '10' is in the bottom right corner.

25454

Re. *

Re. *

Re. *

Re. *

First system of musical notation. The treble clef staff contains a complex melodic line with many slurs and fingerings (e.g., 4, 4, 5, 3, 4, 3, 1, 3, 1, 2, 1, 3, 4, 2, 3, 5, 3, 1, 2, 3, 4, 5, 3, 4, 2, 3, 5, 3, 1). The bass clef staff contains a simpler accompaniment line with slurs and fingerings (e.g., 1, 2, 3, 4). Below the bass staff, the word "Ped." is written with an asterisk, repeated six times.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (e.g., 2, 3, 4, 1, 5, 3, 2, 4, 2, 4, 1, 2, 3, 4, 1, 3, 4, 2, 3, 4, 1, 2, 3, 4). The bass clef staff continues the accompaniment with slurs and fingerings (e.g., 3, 4, 3, 4). Below the bass staff, the word "Ped." is written with an asterisk, repeated four times.

Third system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (e.g., 4, 1, 4, 1, 5, 3, 1, 4, 5, 3, 1, 3). The bass clef staff contains a series of chords with slurs and fingerings (e.g., 2, 2, 2, 2, 2, 2, 2, 2). Below the bass staff, the word "Ped." is written with an asterisk, repeated eight times. The tempo marking *stretto* is written above the treble staff.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (e.g., 4, 4, 4, 4, 3, 1, 2, 4, 4, 3, 1, 4, 1, 2). The bass clef staff continues the accompaniment with slurs and fingerings (e.g., 1, 1, 1, 1, 1, 1, 1, 1, 1, 3, 1, 2). Below the bass staff, the word "Ped." is written with an asterisk, repeated four times.

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (e.g., 1, 3, 1, 2, 1, 4, 2, 1, 4, 2, 2, 3, 1, 1, 2, 1, 4, 2, 1, 4, 2). The bass clef staff continues the accompaniment with slurs and fingerings (e.g., 3, 4, 4, 4, 4, 4, 4, 4). Below the bass staff, the word "Ped." is written with an asterisk, repeated four times. The tempo marking *sempre più animato* is written above the treble staff.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations. Fingerings include 1, 2, 1, 3, 1, 3, 1, 4, 1, 4, 1, 4. Articulations include *Red.* and asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and articulations. Fingerings include 2, 1, 4, 2, 1, 4, 3, 2, 1, 9, 1. Articulations include *Red.* and asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and articulations. Fingerings include 1, 1, 1, 1, 1, 5, 3, 1, 4, 1, 4. Articulations include *Red.* and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and articulations. Fingerings include 4, 5, 1, 4, 5, 1, 3, 5, 1, 4, 1, 5, 5, 4, 4, 5, 1, 4, 5, 1. Articulations include *cresc.* and asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and articulations. Fingerings include 5, 5, 4, 5, 5, 8, 5, 3, 1, 3, 1. Articulations include *ff*, *Red.*, and asterisks.

Prélude

F. Chopin. Op. 28, No. 17

Allegretto

17 *p*

sopra 4 5 5 3

dolce

f

cresc.

f *dimin.*

25454

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This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation is characterized by dense chordal textures and arpeggiated figures.

Key markings and features include:

- First System:** Features complex arpeggiated chords in both hands. Pedal markings (*Ped.*) are present under the bass line.
- Second System:** Continues the arpeggiated texture. Pedal markings are present.
- Third System:** Includes a *cresc.* (crescendo) marking in the bass line and a *ff* (fortissimo) dynamic marking in the treble line.
- Fourth System:** Features a *p* (piano) dynamic marking in the bass line.
- Fifth System:** Continues the piece with complex chordal structures.
- Sixth System:** The final system on the page, ending with a complex chordal figure.

The page number 31 is located in the top right corner.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *dimin.*. Fingerings are indicated by numbers 1-5. There are asterisks (*) and the word *Rea* below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamics include *f* and *dimin.*. Fingerings are indicated by numbers 1-5. There are asterisks (*) and the word *Rea* below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics include *f*. Fingerings are indicated by numbers 1-5. There are asterisks (*) and the word *Rea* below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics include *f*. Fingerings are indicated by numbers 1-5. There are asterisks (*) and the word *Rea* below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics include *pp sotto voce* and *fz*. Fingerings are indicated by numbers 1-5. There are asterisks (*) and the word *Rea* below the bass staff.

First system of musical notation. The treble staff contains a melody with various fingerings (4, 5, 3, 2, 4, 3, 2, 3, 2) and a final triplet. The bass staff features a rhythmic accompaniment of eighth-note chords. Performance markings include *fz*, *Rea*, and asterisks.

Second system of musical notation. The treble staff continues the melody with fingerings (5, 2, 3, 2, 4, 3, 5, 4, 4, 4, 5, 3, 2). The bass staff maintains the eighth-note chord accompaniment. Performance markings include *Rea*, *fz*, and asterisks.

Third system of musical notation. The treble staff shows a melodic line with fingerings (4, 2, 5, 3, 2, 3). The bass staff continues with eighth-note chords. Performance markings include *Rea*, *fz*, and asterisks.

Fourth system of musical notation. The treble staff features a melodic line with a *perdendosi* marking and fingerings (5, 1, 2, 1, 2, 4, 1, 2, 2, 1). The bass staff continues with eighth-note chords. Performance markings include *fz*, *Rea*, and asterisks.

Fifth system of musical notation. The treble staff includes a *riten.* marking and fingerings (1, 3, 2, 2, 3, 2, 2, 3, 2, 4, 3, 2). The bass staff continues with eighth-note chords. Performance markings include *ppp*, *fz*, *Rea*, and asterisks.

Prélude

Edited and fingered by
Rafael Joseffy

F. Chopin. Op. 28, No. 18

18. *Allegro molto*
agitato
mf

cresc.

22

22

This page of musical notation is for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a *cresc.* marking and a *fz* (forzando) marking. Fingerings are indicated with numbers 1 through 5. A *Red. ** (Reduction) marking is present below the bass staff.
- System 2:** Includes a *fz* marking and a *Red. ** marking. A large slur covers a complex passage in the right hand, with fingerings 1 through 17 indicated.
- System 3:** Features a *cresc.* marking and a *Red. ** marking. The right hand has a triplet of eighth notes. Fingerings 1 through 5 are shown.
- System 4:** Includes a *Red. ** marking. The right hand has a triplet of eighth notes. Fingerings 1 through 5 are shown.
- System 5:** Features a *ff* (fortissimo) marking and a *fff* (fortississimo) marking. A large slur covers a complex passage in the right hand, with fingerings 1 through 13 indicated. A *Red. ** marking is present below the bass staff.

Prélude

F. Chopin. Op. 28, No. 19

Vivace

legato e sempre leggiero

19.

P

37

cresc.

p

cresc.

25454

4 3 4 5 4 5 3 2
p
 Reo. * Reo. * Reo. * Reo. * Reo. *
 4 5 2 2 3 2 3 2 3 2 3 2
 Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *
 3 4 5 4 3 4 5 2 4 5 2 3
 Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *
 4 2 2 2 3 3 3 2 3 2 3 2
 Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *
 5 3 2 4 4 4 4 4 4 4 4 4
p *cresc.*
 Reo. * Reo. * Reo. * Reo. * Reo. *
 4 8
dimin. *ff*
 25454 Reo. * Reo. * Reo. * Reo. *

Prélude

Largo

Very slow

F. Chopin. Op. 28, No. 20

20.

ff

p

pp

cresc.

p

riten.

Prélude

Cantabile

F. Chopin. Op. 28, No. 21

21.

p

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands, with fingerings indicated by numbers 1-5. The key signature has one flat (B-flat), and the time signature is 4/4.

System 1: Features a *cresc.* marking. The right hand has a series of chords with fingerings (e.g., 4 3 4, 5 4 3 4). The left hand has a descending line with fingerings (1 2 3 4 1 5 3). Pedal markings (Ped.) and asterisks (*) are present.

System 2: Includes a *ff* (fortissimo) marking. The right hand continues with chords and fingerings. The left hand has a descending line with fingerings (1 2 3 4 1 5 3). Pedal markings and asterisks are present.

System 3: Features a *dimin.* (diminuendo) marking. The right hand has a series of chords with fingerings (e.g., 5 4 3 2 1, 4 3 2 1). The left hand has a descending line with fingerings (1 4 3 2 1 4 3). Pedal markings and asterisks are present.

System 4: Continues the musical piece with various chords and fingerings in both hands. Pedal markings and asterisks are present.

System 5: Continues the musical piece with various chords and fingerings in both hands. Pedal markings and asterisks are present.

System 6: The final system on the page. It includes a *cresc.* marking and a *f* (forte) marking. The right hand has a series of chords with fingerings (e.g., 5 4 3 2 1, 4 3 2 1). The left hand has a descending line with fingerings (1 4 3 2 1 4 3). Pedal markings and asterisks are present.

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 28, No. 22

Molto agitato

22.

f

The musical score is presented in a grand staff format, with the treble and bass staves joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 3/4. The tempo marking 'Molto agitato' is placed above the first staff. The dynamic marking 'f' (forte) is placed below the first staff. The score is divided into five systems, each containing two staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1 through 5. The score concludes with a 'Red.' (Reduction) and a double asterisk (**).

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical elements:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features chords and moving lines with fingerings (4, 5, 5, 5, 4, 4). The left hand has a steady accompaniment. Fingerings like 4, 4, 4, 4, 5, 5, 5, 4, 4 are indicated.
- System 2:** Continues the melodic and harmonic development. Fingerings include 5, 3, 5, 4, 5, 2, 4, 1.
- System 3:** Features a forte (*ff*) dynamic. Fingerings include 4, 5, 4, 5, 4, 5, 4, 5, 4.
- System 4:** Marked *più agitato* (more agitated). The tempo and intensity increase. Fingerings include 5, 4, 5, 4, 5, 4, 5, 4.
- System 5:** Includes a *cresc.* (crescendo) marking. The music builds in volume. Fingerings include 4, 5, 4, 5, 4, 5, 4, 5, 4.
- System 6:** Ends with a very forte (*ff*) dynamic. The right hand has a final chordal flourish. Fingerings include 4, 5, 4, 5, 4, 5, 4, 5, 4.

The notation is detailed with slurs, ties, and various articulation marks. The page number 43 is in the top right corner.

Prélude

Moderato

F. Chopin. Op. 28, No. 23

23.

p delicatiss.

Red.

* *Red.* *

Red.

* *Red.* *

Red.

*

Red.

*

Red.

*

Red.

*

Red.

*

Red.

*

Red.

*

Red.

*

First system of musical notation. The right hand features a continuous eighth-note scale with fingerings 5, 3, 1, 1, 5, 4, 1, 1, 4, 1, 1, 4, 1, 1, 3, 1. The left hand plays a bass line with notes 3, 1, 2, 1, 3, 1, 4, 2, and rests. The system concludes with the instruction *poco riten.*

Second system of musical notation, marked *8a tempo*. The right hand continues the eighth-note scale with fingerings 5, 4, 1, 2, 1, 1, 2, 2, 1, 4, 8, 2, 1, 4, 8, 1. The left hand plays notes 2, 3, 5, 2, 3, and rests. The system is marked with *Red.* and asterisks.

Third system of musical notation. The right hand features a descending eighth-note scale with fingerings 5, 4, 3, 2, 1, 1, 1, 3, 2, 4, 3, 1, 4, 3, 3. The left hand plays notes 3, 2, 1, 3, and rests. The system is marked with *Red.* and asterisks.

Fourth system of musical notation. The right hand features a descending eighth-note scale with fingerings 5, 4, 2, 1, 1, 3, 2, 1, 5, 4, 5, 3, 1, 4, 5, 2, 4, 5, 3, 1, 4, 5, 4. The left hand plays notes 5, 3, 1, 4, 2, 3, 1, 2, and rests. The system includes the instruction *p dim.* and is marked with *Red.* and asterisks.

Fifth system of musical notation. The right hand features a descending eighth-note scale with fingerings 5, 3, 1, 2, 1, 5, 2, 4, 5, 4, 5, 4, 1, 1, 1, 5, 2, 4, 5. The left hand plays notes 5, 3, 1, 3, 1, 2, 3, 1, 2, and rests. The system includes the instruction *e smorz.* and is marked with *Red.* and asterisks.

Prélude

F. Chopin. Op. 28, No. 24

Allegro appassionato

24. *f* 5 3 1 1

Red.

* *Red.*

* *Red.*

* *Red.*

* *Red.*

*

132 4 2 1 8

Red.

*

Red.

*

Red.

*

8 4 132 4 1 3 4 2 3 4

Red.

*

Red.

*

Red.

*

Musical score for piano, measures 47-54. The score is in G major (one sharp) and 3/4 time. It features a complex right-hand melody with many accidentals and a steady eighth-note accompaniment in the left hand. Performance markings include *sempre f*, *Ped.*, and asterisks. Measure numbers 53 and 54 are indicated above the staff.

Measures 47-54:

- Measure 47: Right hand starts with a triplet of eighth notes (G4, A4, B4) followed by a series of ascending eighth notes with many sharps. Left hand plays eighth notes. *Ped.* marking.
- Measure 48: Continuation of the right-hand melody. *Ped.* marking.
- Measure 49: Continuation of the right-hand melody. *sempre f* marking.
- Measure 50: Continuation of the right-hand melody. *Ped.* marking.
- Measure 51: Continuation of the right-hand melody. *Ped.* marking.
- Measure 52: Continuation of the right-hand melody. *Ped.* marking.
- Measure 53: Continuation of the right-hand melody. *Ped.* marking.
- Measure 54: Continuation of the right-hand melody. *Ped.* marking.

First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. Fingering numbers (1-5) are written above and below the notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. A fermata is placed over the final note of the treble staff. A star symbol and the word "Ped." are located below the bass staff.

Second system of musical notation. The treble staff continues the melodic line with various articulations and slurs. The bass staff has a steady accompaniment. A "cresc." marking with a hairpin symbol is present in the middle of the system. A star symbol is at the end of the system.

Third system of musical notation. The treble staff features a series of repeated notes with a "stretto" marking. The bass staff continues with a rhythmic accompaniment. A star symbol and the word "Ped." are repeated multiple times below the system.

Fourth system of musical notation. The treble staff has a melodic line with a "ff" (fortissimo) dynamic marking. The bass staff has a steady accompaniment. A star symbol and the word "Ped." are repeated below the system.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. A star symbol and the word "Ped." are repeated below the system.

Sixth system of musical notation. The treble staff features a melodic line with a "stretto" marking and a "fff" (fortississimo) dynamic marking. The bass staff has a steady accompaniment. A star symbol and the word "Ped." are repeated below the system.

Edited and fingered by
Rafael Joseffy

Prélude

F. Chopin. Op. 45

Sostenuto

25. *p*

25454

This page contains six systems of musical notation, each with a treble and bass staff. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings and articulation marks are also present throughout the piece.

System 1: Treble staff has a whole note chord. Bass staff has a descending eighth-note scale. Fingerings: 3, 4, 4, 4, 4, 1, 3, 4. Dynamic: *cresc.*. Articulation: *Rea.*, asterisks.

System 2: Treble staff has a whole note chord. Bass staff has a descending eighth-note scale. Fingerings: 3, 4, 3, 1, 4, 1, 3, 4, 4, 5. Dynamic: *cresc.*. Articulation: *Rea.*, asterisks.

System 3: Treble staff has a whole note chord. Bass staff has a descending eighth-note scale. Fingerings: 1, 5, 3, 1, 1, 4, 5, 1, 2, 4, 5, 2, 1, 4, 5, 1. Dynamic: *dimin.*. Articulation: *Rea.*, asterisks.

System 4: Treble staff has a whole note chord. Bass staff has a descending eighth-note scale. Fingerings: 2, 1, 3, 5, 2, 1, 3, 2, 1, 4, 2, 3, 2. Dynamic: *cresc.*. Articulation: *Rea.*, asterisks.

System 5: Treble staff has a whole note chord. Bass staff has a descending eighth-note scale. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Dynamic: *p*. Articulation: *Rea.*, asterisks.

System 6: Treble staff has a whole note chord. Bass staff has a descending eighth-note scale. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Articulation: *Rea.*, asterisks.

52

cresc.

ritenuto

Pa. *

Pa. *

1 3 1 2 1 5 2 1 4

53

Cadenza
a piacere

Musical score for "L'Espresso" by Liszt, Op. 29, No. 1. The score is in 3/4 time, key of E major, and consists of 12 measures. The first measure is marked with a cross (x) and the second with an asterisk (*). The tempo/mood is "p leggiero e legato". The score is for piano and includes fingering numbers 1-5 and 3-5.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The piano part is written in a style that suggests a simple, folk-like melody. The voice part is written in a style that suggests a simple, folk-like melody. The lyrics are written below the voice part.

Handwritten musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 12. The score is written for piano on a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 2/4. The piece is marked "ritard. e dim." (ritardando and diminuendo) in the middle section. The manuscript is on aged, yellowed paper with some staining and a small "Red" mark at the bottom right.

Musical score for "L'Espresso" by Frédéric Chopin, Op. 10, No. 3. The score is in E major and 3/4 time. It features a piano introduction with a treble and bass staff. The right hand plays a series of eighth notes with triplets and a grace note. The left hand plays a simple bass line. The piece ends with a "dolce" marking and a final chord.

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